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# California GARDEN

AUG 3 1940

10c

## The FALL FLOWER SHOW

will be open

Saturday and Sunday  
AUGUST 10th and 11th

MAIN PLAZA  
BALBOA PARK

:-

YOU HAVE SOMETHING  
SOMEONE ELSE WOULD  
LIKE TO SEE . . .  
SHOW IT!

## AUGUST 1940

•

John G. Morley  
Julius Wangenheim

—

Gleanings  
Ida Louise Bryant

—

Garden Design  
W. Allen Perry

—

Anna Hummingbird  
Frank F. Gander

—

Lawns  
F. E. Albright

—

Problems of the Soil  
Robt. R. McLean



John G. Morley

## RESOLUTION

Resolutions adopted by the Board of Directors, San Diego Floral Association, at a special meeting held June 27th, 1940.

WHEREAS, we recognize that in the death of John G. Morley, San Diego has lost one of its foremost citizens and the San Diego Floral Association one of its most loyal friends, and

WHEREAS, the Floral Association as well as the City of San Diego owes a very definite debt of gratitude to Mr. Morley as the Builder of Balboa Park, a monument to his memory far more beautiful and enduring than any we could erect for him, and

WHEREAS, in addition to his achievements as park builder and expert horticulturist, his influence in connection with the floral life of San Diego has been of the utmost benefit to all who are striving to enrich their lives and improve their surroundings by means of flowers, trees and gardens, and

WHEREAS, Mr. Morley has been so long connected with our Association as a member and Director, as well as being a friend of so many of its members that we all feel a personal loss in his passing, therefore be it

RESOLVED, that we individually and as an Association deplore his death and at the same time publicly express our feeling — that San Diego is a better place to live in because of the life and works of John G. Morley. Be it further

RESOLVED, that a copy of these Resolutions be sent to the family of our deceased friend and a copy be spread upon the Association records.

The San Diego Floral Association  
Mrs. Mary A. Greer, President  
Robt. R. McLean, Vice-President  
Miss Alice Halliday  
Mrs. Robt. Morrison  
Arthur M. Shoven  
Fred'k G. Jackson  
W. Allen Perry

Directors.



# CALIFORNIA GARDEN

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Woodcrest 2267  
Mr. R. R. McLean, Vice-President  
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Woodcrest 5022

Member  
American Rose Society  
American Gladioli Society  
American Iris Society  
California Fuchsia Society

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## The San Diego Floral Association

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Roland S. Hoyt, Editor  
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## John Morley — A Tribute . . .

By JULIUS WANGENHEIM

It has been rightly said that every institution is the lengthened shadow of one man. This is particularly true in the present instance—the institution, Balboa Park, the man, John Morley.

It is true that he had for guidance, the help of splendid conscientious men in successive Park Boards, notably, Mr. George Marston, but their interests were incidental, while his was permanent. Like the proverbial brook, "Men may come and men may go, but I go on forever." Metaphorically, and almost literally, he worked while others slept; and his work is there to see, to admire and to praise. Fortunate indeed is he who knows that when his labors in this world are ended, the work that he did will not only remain forever, but will grow in beauty to gladden the hearts of the many who will come after him.

I have always been proud of my judgment, and as President of the Park Commission in 1912, I engaged John Morley as Superintendent. He was at that time Assistant Director of Los Angeles Parks, but depressed by the political machinations then existing, he was glad to accept our offer, even at lower remuneration.

He came, and evidently awed by the difficulty of converting that huge stretch of dry mesa into a Park, he was at first shy and timid

and came to the Board for advice on trivial matters. But one night, San Diego had one of her unusual windstorms that blew down trees and spread desolation over the then small developed portion of the Park. Without a word he scoured the town, engaged all the available men he could find, and checked the damage. In that moment, the real John Morley was born. Thereafter he had a clear cut idea of what he wanted to do, and he did it. Never thereafter a cry for help; he met every emergency as it arose, and ever continued in a straight line to a well-thought-out goal.

In the Expositions of 1915-16, the managers thereof took care of the Exposition Grounds, but the great fringes of the Park required adequate treatment, and had to form a proper setting; and to this end he set valiantly to work. Few today can realize the obstacles that confronted him, not only a bleak stretch of country to be developed, but a most refractory soil to be conquered. Except for the planting of a few canyons, blasting had to be resorted to for every tree—it was slow work expeditiously accomplished.

It is a large Park, 1500 acres. In the life of a city, a generation is a short time, and the work of development of such a large area should be the task of many succeeding generations, each con-

tributing its part. But what a pattern has been set for them under the guidance of Mr. Morley, not only in the amount that has been accomplished in such a short time, but in determining a standard of quality and of beauty, to guide them into the future.

John Morley was soft-spoken, and yet could be terribly firm. He seems to have been guided by underlying principles as to the sanctity of the Park, and to the many planned encroachments on its territory for pecuniary ends, he was adamant itself. He held tenaciously to his views where the rights of the Park were threatened, but the rightness of those views, and his tact in maintaining them, can best be demonstrated by the fact that in all the many years of his occupancy, his relations with successive Park Boards were ever pleasant and congenial.

Many old residents may remember the assaults on the integrity of the Park, and the plans to sell off part of it, both to save expense and bring in needed revenue. Happily these assaults were all repulsed, but who among San Diegans today can even imagine that such a sacrilege could ever be broached. The work of John Morley not only makes Balboa Park an inviolable spot, but a source of joy, of pride and of inspiration to every resident in San Diego, and to every partaker of its beauty.

All hail, John Morley; of you we say without any reservations whatsoever:

Well done, thou good and faithful servant!

# Cleanings from the Magazines . . .

By IDA LOUISE BRYANT

GARDENER'S CHRONICLE for July has an article by one of our California fuchsia experts, Mr. Niederholzer of San Francisco; he is editor of the American Fuchsia Society's monthly bulletin and an advocate of developing new varieties and eliminating some of the old inferior strains, "SUNSET" last month reported. He tells us that in the past it was hard to interest the average nurseryman in Fuchsias; they said, anyone can grow them. But that it takes gardeners who will concentrate on selection and hybridizing to get results is shown by the numberless new varieties introduced these last few years; in every range of color, with every type of growth, climbing, creeping, rock plants, borders, large plants for hedges, for standards, for hanging baskets and window boxes, there's a Fuchsia for every purpose. For anyone who would like to know more about them this article is highly recommended.

In the same issue an article on "groundcovers" lists varieties for sun and shade and speaks plainly about those which quickly become pests. It's well to know that, beforehand; then anything which one just **must** have can be watched like a hawk and be kept within bounds. That recalls an experience with *Duchesnea indica*, the mock-strawberry; with its lovely (though tasteless) ruby-red fruit and pretty leaf it is promising as a single specimen, but a small patch of it keeps one on the alert to keep it small. To say nothing of its simultaneous appearance in four or five spots in the garden, every week or so. Good old *Lippia canescens*, too, goes to strange lengths under certain conditions; planted under a clothesreel as a change from grass, and inadvertently kept moist because of the portulaca seed sown among rooted cuttings, in no time it developed a lush, leafy growth piling to a foot in height, nothing at all like the sparse, attenuated plant it usually forms. And running

the lawnmower over it resulted in a mat of bare, rope-like stems that took an interminable time to leaf out. (No, the portulaca was never seen again). A plant grows true to type only if conditions are to its liking—the oldest rule in the book.

Also in the CHRONICLE, in the regular routine work recipe for July, appears this sentence: "Staking with wooden stakes, canes or wires becomes an art in skillful hands, but may become an abomination if allowed to be too obtrusive; the purpose of stakes is to support plants, not to display their own uprightness." Heaven forbid that the author visits San Diego before that forest of stakes all around the Civic Center gets covered up by plant growth . . . some plants are going to have a hard time making it.

BETTER HOMES AND GARDENS for August has a timely article on watering the garden, with illustrations of new developments in nozzles etc.; the concluding sentence hold a bit of advice that is needed out here, of all places, where continual hand - watering bakes the surface of the ground, alternated with the hot sun as it is, and brings the roots up to the top as well. The author says: "I would deny no man the pleasure of holding a squirting hose. But remember, that's just a preliminary to really effective watering."

SUBTROPICAL GARDENS for July will be helpful to anyone planning a patio garden, with a well written description of potted and tub plants, coming from the Agricultural Experiment Station in Florida. But why "Buginvillea"? If I remember correctly, the navigator after whom it was named was spelled "Bougainville."

And speaking of bougainvillea, SUNSET for July announces two sensational new shades—a true pink and a fiery cerise, the first, a "clear, sweetpea pink (no magenta)". What, no magenta? What are we going to combine with our scarlet

geraniums and poinsettias when all the old type reddish-purple bougainvilleas have died out, and every shade even slightly verging toward magenta has been bred out of the new ones? The old story about the woman who had made her first visit to California and on being asked by her Boston friends how she liked it, replied: "Really, I didn't care for it at all. The whole state is covered with the gaudiest flowers" just won't be true of us any more!

Those who took unto themselves the double privilege of pleasure and profit the day of the Garden Tour, may know \$78.00 was taken for the Red Cross. No accounting is made of personal benefits.

## Garden Design

W. ALLEN PERRY

(Continuing remarks on layout)

Masonry walls afford the utmost privacy, and in many instances they afford the opportunity of carrying the materials used in the house construction on into the adjacent area. And this repetition of building material is a good first-step toward unity on your home grounds. The masonry wall is an excellent medium with which to conserve space, and in itself it cannot rob the soil of any plant food. It is a splendid foil for plant material which is grown in front of it and it is an ever-ready reason for architectural embellishment and detail which may add a lot of interest.

When we have this space enclosed we are certainly going to want to move around in it. But before that, we are going to want to enter this space easily from the house. In this respect we are making fewer mistakes than we did several years ago. More and more we are finding our gardens accessible from the living room, hallways or dining rooms, and there is less of this going out through the service porch to reach the planted area. We could still use more big windows in those rooms which look out upon the garden. Windows can bring much of the gardens pleasure



into the house, and they can serve as very necessary terminations for a major or minor axis. Here is the importance of planning the house and the garden together.

When we've passed through these doors and begin to provide for movement through the garden—or circulation as we generally call it—we immediately become conscious of the application of one of the most important principles in design. That principle is "scale." We define scale as the relation of a unit of accepted size to those about it. When we provide for this circulation, it isn't a matter of saying "paths are three feet wide," and then building a three foot path. The path may be three feet or it may be eight feet. The scale of that path and everything in the garden will be determined pretty much by the size of the entire area allocated for development and its surroundings. Perhaps the space is so limited that we will want to dispense with a path entirely and simply walk on the lawn. Perhaps there is room for a flagstone path. Maybe we can spread out with a brick walk. If you determine upon paths, be sure that they are in scale with the need of human comfort and with the garden area.

I'm of the belief that a truly finished design is determined more by scale than any other factor. We can employ it to diminish size or make an area more intimate by using leaved plant material. We can effect increased size by confining our material to small, delicate leaved plants. We can force perspective by grading from coarse leaved material at the point of entrance to fine leaved material at the termination of an axis or a vista. Likewise, the size or texture of plant material may be used to increase or decrease the size of windows or gateways or other architectural features. A six-foot-six window flanked with plants two feet high, looks much larger than if framed with six-foot-six plants. By considering the scale of our plant material, we can work wonders in bringing the house and garden into proper relationship.

(Continued on page 8)

## Bird Parade—Anna Hummingbird

By FRANK FORREST GANDER

In your own garden you will find him—a tiny atom of dynamic energy clothed with feathers and formed into a male Anna Hummingbird. With his gorget and cap gleaming wine red, golden bronze, or other color as he buzzes about reflecting light from first one angle and then another, he outshines the flowers among which he feeds. So long as we keep the sun behind us when we face this scintillating avian sprite, we can enjoy his splendor, but once let him get between us and the source of light and much of his bright color vanishes: his throat and cap become a velvet black. Both male and female have light gray underparts, metallic green backs, and black-tipped wings, but the female has on her throat only a few tiny dots of the iridescent hues which glorify the male.

This is the largest of our local hummingbirds and the only one which stays with us the year around. At all seasons it is the most abundant species in our gardens except when some migrant swarm of Rufous and Allen's Hummers drops in on us for a few days visit in spring or late summer. The Anna, too, is the only one of our hummers which really sings. One of these mites will sit on a perch and zee-zee-zeet for minutes at a time.

Perhaps this song is intended for his lady love, but it is not the most spectacular part of his courtship. Finding a female resting on some flowery perch, the male will mount high into the air; then, with the speed of a rocket, he will dart down at her in a parabolic curve which carries him high again on the opposite side, ready to repeat the performance in reversed direction. Each time as he passes the wee creature who has inspired him to these dare-devil dives, he utters one very loud and startling note. Often the male will dive in much the same way as any cat, dog, or similar animal has invaded his territory. Sometimes he even dives at man.

The male has no part in the construction of the nest or in the care of eggs and young. After mating has been completed, the female is ready to undertake the raising of a family by herself and becomes a belligerent Amazon ready to drive away from the vicinity of her nest her erstwhile mate or any other hummers that chance to wander that way. Just how the male feels about this is not definitely known. It seems probable, however, that he spends little time in grieving, but at once sets out to look for other females to court.

The nest is a fairy cradle of plant down and spider webs, decorated on the outside with lichens. It is scarcely an inch across and about as deep. The inside is lined with soft plant material and a few little feathers. The two white eggs, small as they are, approximately would put an ostrich to shame. They are white, and at first the shell is translucent enough to show the yellow gleam of the yolk within; later they appear bluish white. After a little over two weeks, the bug-like little birds are hatched. So very ugly are they that one is not surprised to see the mother perch upon the rim of her nest and run her spear-like beak deep into her disappointing babies. But the mother is not disappointed in her offspring, and as all hummers do, is just running her beak down the throats of her babies to feed them by the process of regurgitation. The food thus given is pre-digested when the young are small and consists of the nectar of flowers, gnats, plant lice, and other minute insects and spiders. On this diet the babies grow rapidly and fill the nest to overflowing before they finally buzz away to learn to care for themselves.

The Anna Hummingbird was named by the French ornithologist Lesson for his friend, Anna, the Countess of Rivoli. Certainly no woman has ever had a finer monument.

# Annual Fall Flower Show . . . .

Saturday and Sunday, August 10th and 11th—Balboa Park

## SECTION A—AMATEURS Dahlias

- \* 1. Collection 12 Dahlias, 12 varieties, one bloom each (small varieties excluded). Prize competitive cup to be won for three years.
- 2. Three Blooms Cactus, one or more varieties.
- 3. Three Blooms Semi-Cactus, one or more varieties.
- 4. Three Blooms, Formal Decorative, one or more varieties.
- 5. Three Blooms, Informal Decorative, one or more varieties.
- 6. Three Blooms Miniature, one or more varieties, not over 3½ inches in diameter.
- 7. Three Blooms Fancy or Variegated, one or more varieties.
- 8. Three Blooms, Pompons, one or more varieties.
- 9. Three Blooms Show or Ball, one or more varieties.
- 10. Three Blooms, Single, one or more varieties.
- 11. One Bloom Cactus.
- 12. One Bloom Semi-Cactus.
- 13. One Bloom Formal Decorative.
- 14. One Bloom, Informal Decorative.
- 15. One Bloom Miniature, not over 3½ inches in diameter.
- 16. One Bloom Fancy or Variegated.
- 17. One Bloom Pompon.
- 18. One Bloom Show or Ball.
- 19. One Bloom, Single.
- \* 20. Collection of Cactus and Semi-Cactus, one bloom each variety.
- 21. Collection Formal and Informal Decorative, one bloom each variety.
- 22. Collection of Pompons, and/or Collarettes, three blooms each variety.
- \* 23. General display of Dahlias. (Judged: Quality of blooms 50%; arrangement 25%, and diversity and ranges of types 25%).
- \* 24. Most Artistic Basket of Dahlias other foliage permitted.

- \* 25. Most Artistic Arrangement Vase or Bowl of Dahlias, other foliage permitted.
- \* 26. Novice Class, open to amateurs who have never won a Dahlia award. Entry 5 large Dahlias of any type or types.
- \* **DAHLIA SWEETSTAKES**  
San Diego Floral Association Silver Medal.

## SECTION B Open to All Competitors Dahlias

- 27. Display of Miniature Dahlias not over 3½ inches in diameter.
- 28. Established Three-year-old Seedling, three blooms.
- 29. Display of Undisseminated Seedlings.
- 30. 1939 Seedlings.
- 31. Most Artistic Basket of Pompons, use of other foliage permitted.
- \* **One Best Bloom Exhibited,** stem and foliage considered.
- \* **Largest Bloom Exhibited,** stem and foliage considered.

## SECTION C—PROFESSIONALS Dahlias

- \* 32. General Display Arranged for Effect, potted plants and foliage allowed for embellishment.
- 33. Six Blooms, any variety.
- 34. Six Blooms, Cactus, one or more varieties.
- 35. Six Blooms, Semi-Cactus, one or more varieties.
- 36. Six Blooms, Formal Decorative, one or more varieties.
- 37. Six Blooms, Informal Decorative, one or more varieties.
- 38. Collection Pompons, three blooms each variety.
- \* 39. Best Largest Collection Standard varieties. Names attached.

## CLASSIFICATIONS FOR DAHLIAS

White: Includes cream and ivory.  
Tints and blushes will not be penalized.  
Yellow: Includes straw color, sul-

phur, lemon, primrose, apricot yellow and golden yellow.  
Autumn: Includes buff, russet, copper, orange and bronze shades, but does not include orange-red shades that contain more red than yellow.  
Pink: Includes cameo, salmon, rose and old rose.  
Dahlias more than seven inches in diameter will be considered as large.

## SECTION D—AMATEURS Zinnias

- \* 40. Collection of Zinnias.
- 41. Three Blooms, Zinnias, Red or Red Shades.
- 42. Three Blooms Zinnias, White or White Shades.
- 43. Three Blooms Zinnias, Pink or Pink Shades.
- 44. Three Blooms Zinnias, Orange or Orange Shades.
- 45. Three Blooms Zinnias, Yellow or Yellow Shades.
- 46. Three Blooms Zinnias, Lavender or Lavender Shades.
- 47. Three Blooms, any color not classified.
- 48. Three Blooms, picotee type.
- 49. Twenty-five Blooms Zinnias, small Mexican.
- 50. Collection Lilliput Zinnias.
- 51. Display Novelty Type. Example Fantasy and Quilled.
- 52. Arranged Vase or Bowl of Zinnias. No fillers allowed.
- 53. Arranged Basket of Zinnias. No fillers allowed.

- \* **ZINNIA SWEEPSTAKES,** San Diego Floral Association Bronze Medal.

## SECTION E—AMATEURS Flower Arrangements

- 54. Arranged Vase, Bowl or Dish of Flowers.
- 55. An Arrangement of Flowers in Red, Bronze, Yellow, Autumn shades.
- 56. An Arrangement of Flowers in Cyanic Group (Blue, Red, through Magenta to Violet Blue).
- 57. An Arrangement of Flowers with Figures Predominating.
- 58. An Arrangement of White Flowers in White Container.
- 59. An Arrangement of Flowers in Copper, Brass or Bronze Container.

60. An Arrangement of Flowers in Silver or Pewter Container.
61. Arrangement of Green in White Container.
62. An Arrangement of Flowers or Foliage after the Oriental Manner.
63. An Arrangement of Foliage, Berries or Pods.
64. Composition of Fruit and/or Vegetables, Foliage and Flowers Allowed.
65. Arrangement of Flowers and/or Foliage with Stones.
66. An Arrangement of Weeds or Weed Seeds, Figures allowed.
67. Arrangements of Flowers in Glass Container.
68. French Bouquets.

#### **SWEEPSTAKES FOR CLASSES 54 to 68 Inclusive. First and Second Prizes.**

##### **Judging Points:**

Distinction .....	20%
Relation of Flowers to Container .....	20%
Color Harmony .....	20%
Proportion .....	20%
Quality .....	20%

- \* 69. Formal Dinner Table for Six.
- \* 70. Luncheon Table for Six.
- \* 71. Tea Table, any size.

#### **SECTION F—AMATEURS**

72. Display of Asters, Double Type.
73. Display of Asters, Single Type.
74. Display of Marigolds.
75. Display of Petunias.
76. Display of Roses.
77. Display of Pelargoniums.
78. Display of Hemerocallis.
79. Display of Any Flower Not Otherwise Classified.

#### **\* SWEEPSTAKES FOR CLASSES 72 to 79 Inclusive.**

#### **SECTION G—OPEN TO ALL Lath House Subjects**

80. Exhibit of Potted Fibrous tall growing Begonias.
81. Exhibit of Potted Fibrous low growing Begonias.
82. One Specimen Potted Fibrous Begonia.
83. Collection of Potted Tuberos Begonias.
84. One Specimen Potted Tuberos Begonia.
85. Collection Rex Begonias

- grown in pots or boxes.
86. Collection of Ferns.
87. Decorative House Plant.
88. Collection of Coleus.
89. Specimen Rex Begonia, San Diego Seedling, grown in pots or boxes.
- \* 90. General Exhibit of Begonias grown in pots or boxes.
91. Specimen Maidenhair Fern.
92. Specimen Fern other than Maidenhair.
93. Fern Hanging Basket.
94. Hanging Begonia Basket.
95. Hanging Basket, not otherwise classified.

#### **\* SWEEPSTAKES FOR CLASSES 80 to 95 Inclusive.**

#### **SECTION H— OPEN TO ALL Miscellaneous**

96. Flowering Vine (flowers and foliage).
97. Collection of Cut Sprays Flowering Trees or Shrubs.
98. Displayed Collection of Semi-Tropical Fruits.
99. Displayed Collection of Gourds.
100. Potted Plant in Flower for Patio or Garden.
101. Exhibit of Summer Flowering Lilies.
102. Display of Gladiolas, 12 Stalks.
103. Display of Fuchsias.
104. Display of Geraniums.
105. Display of Gerberas, Not Less Than 25.
106. Single Specimen Cactus.
107. Collection of Six Cacti.
108. Collection of Twelve Cacti.
109. Single Specimen Succulent.
110. Collection of Six Succulents.
111. Collection of Twelve Succulents.

#### **\* SWEEPSTAKES FOR CLASSES 96 to 111 Inclusive. First and Second Prizes.**

- \* 112. Display from Civic, State or National Institution.

#### **SECTION I—PROFESSIONAL**

- \* 113. Collection of Decorative Plants and Flowers Arranged for Effect in 100 Square Feet.
- 114. Collection of Petunias.
- 115. Collection of Zinnias.
- 116. Collection of Asters.
- 117. Arranged Basket of Flowers.

- 118. Banquet Table.
- 119. Exhibit of Water Lilies.
- \* 120. Best Display of Cut Flowers.
- 121. Best Exhibit of Garden Pottery (limit 20 pieces). Open to all.

#### **\* OUTSTANDING DISPLAY IN SHOW. San Diego Floral Association Silver Medal.**

#### **FLOWER SHOW CHAIRMEN**

Dahlias—Mrs. James C. Byers, Jackson 7484. Mrs. Robert R. Hamilton, Jackson 7750. Mrs. Robert G. Sharp, Jackson 6077.  
 Zinnias—Mr. and Mrs. S. H. Carse, Bayview 3892.  
 Arrangements in Baskets, Bowls and Dishes—Pieter Smoor, Main 4775; Miss Schwieder, Jackson 3520; Mrs. John Nuttall, Jackson 2644; Mrs. W. Goldsmith, Jackson 8094.  
 Annuals, Perennials, Cacti and Succulents—Mrs. John G. Clark, BV. 5090. Mrs. Elliot F. Landon, BV. 3397.  
 Dining Tables—Mrs. William S. Cowling, Jackson 0255.  
 Lath House Subjects—Mr. and Mrs. H. F. Tucker, Jackson 5863.  
 Secretary—Mrs. M. E. Ward, Woodcrest 5022.  
 Treasurer—Mr. Frederick G. Jackson.  
 General Chairmen—Mrs. M. A. Greer, Woodcrest 2267.  
 Clerking—Mrs. Elsie Case.

## **SHOW RULES**

1. ALL EXHIBITS MUST BE IN PLACE AND PROPERLY ENTERED BY 11 A.M. OF FIRST DAY OF THE SHOW SO THAT JUDGING MAY BE COMPLETED AND AWARDS MADE BEFORE OPENING. NO EXHIBITOR WILL BE ALLOWED TO BE PRESENT WHILE JUDGING IS GOING ON.
2. All entries must be in the hands of the Clerks by 10:30 A.M. of the first day of Show, Clerks will be on duty at 7:30 A.M. and entries will be received at any time between these hours.
3. All exhibits must be labeled with the correct names of the plants on white cards 2x3 inches, which will be furnished without charge. Name of owner should appear on bottom of container. Names of exhibitors in competitive classes positively must not appear on exhibits until after awards have been made. (Entries in Class 112 excepted from this rule).
4. Exhibits are, from the commencement of the Show, under the jurisdiction of the Show



Officials and no exhibit shall be removed before the close of the Show without the authority of the official in charge.

5. Entries will not be considered by the judges unless meritorious.
6. Exhibits can be entered in one class only.
7. The committee on awards is authorized to give suitable award for any meritorious exhibit not included in the Classes named.
8. Vases are loaned without charge for cut flowers in the competitive classes.
9. All pot plants must have been in the possession of the exhibitor at least three months; all other flowers and plants must have been grown by the exhibitor, except where used for arrangement.
10. Flowers in Arrangements must be arranged by exhibitor.
11. In classes where a given number of blooms is specified any excess or deficiency of count shall constitute cause for disqualification.
12. A Display is an arrangement for quality and artistic effect.
13. A collection is a variety of meritorious kinds brought together.
14. All vases, bowls, etc. belonging to exhibitors must be called for Monday morning not later than eleven o'clock.
15. Flower arrangements to be judged according to the following points:  
 Distinction ..... 20 points  
 Relation to container. 20 points  
 Color Harmony..... 20 points  
 Proportion & balance. 20 points  
 Condition of Material. 20 points  
 100
16. An Amateur is one who does not engage in horticulture or gardening for profit and who is not directly or indirectly connected with one who engages in horticulture or gardening for profit.
17. No professional or amateur directly connected with a professional shall enter an amateur class.
18. The Floral Association invites exhibits, however small, if meritorious. Exhibits of single speci-

## Problems of the Soil . . . .

By R. R. McLEAN, County Agricultural Commissioner

### Plants In Cans

**Question:** I have a small berry shrub, *Pyracantha formosiana*, in five gallon can. The new growth of leaves are very pale and the shrub itself is not doing very well. Advise me how I should take care of it through the rainy season. It looks very bad now.—F. K.

**Answer:** It is very difficult to keep shrubs for any length of time in small containers and have them do well. There are, of course, exceptions to this, but the *pyracantha* is apparently not one of them. As the plant makes additional top growth it must also increase its root growth. Confined in a small can, the roots cannot develop as they should and as a result, the plant becomes "pot-bound." The roots grow out until they reach the side of the can and then begin to grow in a circle, becoming tightly "bound." The only way you can keep a shrub of this character growing even moderately well is to feed it frequently and occasionally change it to a larger container. In a five gallon can, the roots have but little earth from which to obtain food, hence the necessity for frequent fertilization.

### Mulching Trees

**Question:** I have some fruit trees that have always had a mulch around them. They are now three years old. Would you advise discarding the mulch and cultivating around the trees? Shall I use any

mens of flowers or plants will be duly considered. Special reservations of space may be made by telephone with Mrs. M. A. Greer, W-2267. Where Exhibits are to be of any considerable size it is advisable to make reservations in advance.

**NO FEE IS CHARGED FOR MAKING ENTRIES IN THIS SHOW.**

\* Indicates cup or other trophy in class so indicated.

fertilizer on them at this time?—W. E. M.

**Answer:** The question of mulching as opposed to clean cultivation is largely one of convenience or of practicability. Where you only have a few trees and can give them a certain amount of individual care that would not be possible in a commercial grove, mulching is quite satisfactory. It must be remembered, however, that the roots of mulched trees, particularly if the mulch has contained considerable amounts of plant food, such as is found in animal manures, will tend to come to the surface. In that event more frequent irrigation is necessary in order that the roots may not dry out. Perhaps no more water is used in the long run, but it certainly must be applied more frequently. If at any time you wish to change to clean cultivation, it would be best to make the change in the winter for the reason that the loss of some of the surface roots will not be so serious then as when the trees are in active growth. The operation of pruning will, of course, tend to balance the tops and roots. Mulching is particularly satisfactory in home gardens where overhead sprinkling is the rule. In commercial plantings it is obvious that so much necessary individual care could not profitably be given.

### Spiders

**Question:** The plant I am sending you has been dropping its leaves profusely. First they turn pale and then drop. I recently changed the soil and would like to know if this might not cause the trouble? — Mrs. J.

**Answer:** The leaves sent were quite heavily infested with minute spiders. They suck out the plant juices of the leaves and the latter turn pale and fall. The remedy is to apply dry sulphur as a dust, where the plants will stand it, or a very light oil syrup. Many tender plants are injured by either sulphur

or oil sprays, hence care must be used in applying them. In such cases, particularly where the plants are not too large, a heavy and repeated spray of water applied with as much force as practicable will wash most of the spiders off.

### Loquats

**Question:** I grew two loquats by planting the seeds and they developed into fine, large trees but have had very little fruit. A neighbor has a tree not as old as mine but it has lots of fruit on it. What can I do to make these trees bear? — S. P.

**Answer:** The trouble seems to be that, as a rule, seedling loquats are a long time coming into bearing and even then may bear only light crops of small fruit. If the trees in question are well grown and have a good framework, it would pay to bud or graft them over, using buds or scions taken from trees of known merit. There are several varieties commonly grown in southern California of outstanding merit such as Champagne, Advance, Thales, etc.

### SPECIAL MEETING

A treat for the Floral Association the evening of August first has been arranged. Professor Cockerel of the University of Colorado will show his film on the history and culture of the rose, and if his previous appearances are any criterion, we are due to receive something unusual in instruction and entertainment. This takes the place of the regular August meeting. There will be a silver offering toward Miss Session's tree.

Complete Files of California Garden are available. Those interested may contact Miss Alice Greer at 2972 First Ave., Woodcrest 2267, for particulars. Miss Greer makes call for the following issues:

1911—July, August, September, October.

1935—September.

1936—January, February, June.

1937—September.

Odd copies may be obtained through her to complete private files.

## Looking Back—on Lawns . . . .

By F. E. ALBRIGHT

Now that we are entering a trying season in the maintenance of lawns, let us review some of the rules and consider suggestions in building, that we may do better next time.

Most of us at some time or other have had a try at making a lawn and know some of the difficulties attendant.

The unsatisfactory results obtained are due chiefly to soil conditions existing in different localities which makes a change in method necessary in order to overcome any peculiarity of the soil where the lawn is to be planted.

In the first place, owing to the density of the soil encountered in many sections of Southern California, it is better to loosen the ground before planting by using a mulch of some kind, together with a good commercial fertilizer, working it into the plot to be planted. Give the ground a good soaking with water and after it has stood for a couple of days, use a rake to smooth the surface. The grass seed should now be applied and covered with some kind of mulch to the depth of  $\frac{1}{4}$  to  $\frac{1}{2}$  inch to protect the seed from drying out and also from the birds. It will also help produce a more even stand of grass, while the application of more fertilizer and the use of a lawn roller at this time will be worth the effort.

Sprinkle the lawn lightly two or three times a day until the grass is well up to prevent it from drying out, because if it is allowed to dry after the seed has germinated it will be impossible to revive it. It will be cheaper to use the best grade of grass seed because of chaff and immature seed found in the poorer grades. Better results can be obtained by removing the old soil to the depth of several inches and substituting a good top soil, prepared as suggested above.

Sod Webworms (Lawn Moth) and Brown Spot can be overcome

to some extent by slightly changing the preparation of the soil in the following way. After disposing of the old soil and before putting the new top soil on, cover the ground with at least one inch of pine shavings (not redwood) then the top soil, fertilizer, etc., as mentioned before. This procedure will furnish a retainer for the fertilizer and moisture, thus giving the plant a chance to gain a strong healthy growth that will help it to withstand the attack of fungus diseases and possibly cut down on the water bills. It will also give longer life to the lawn.

However, should "Sod Webworm or Brown Spots" develop beyond control of home remedies — there are a number of preparations on the market for this purpose that can be had at any reliable seed store.

### July Meeting

A garden travelogue was given this monthly meeting by Mr. Julius Wangenheim, based on a trip across the continent and back to this coast in the early spring. Starting when the wild flowers were in bloom in California and Arizona, he saw many of the wild lilacs (Ceanothus) and the Ocotillo (Fouquieria). These were outstanding at lower levels. He found the native plants of the desert about Phoenix different, but most interesting.

Looking at the gardens of San Antonio, Texas, he thought the walled-in stream that runs through the town and overflows its boundaries at times during the rainy season, rather unique in the way it waters the gardens of the Alamo. Also in Texas he drove through sections where a pleasing effort had been made to plant the sides of the highway along quite considerable stretches, using natives.

He spoke of New Orleans as  
(Continued on page 8)

## Garden Design

(Continued from page 3)

We might paraphrase Bacon to state that "we learn interior decoration sooner than we learn to garden finely." You are inherently scale-conscious in furnishing your rooms. How many times has a chair or a chest been ruled out because it was too large for the room; how many pictures are stored away because they are too small for the space. The minute you recognize this relationship of sizes in the elements of your garden, your garden picture improves immeasurably. This relationship of scale applies to every ingredient in the garden; pools and their copings, steps and their balustrades or piers, fountains, urns and pots — even the flowers themselves. (Mr. Perry will conclude next month).

## July Meeting

(Continued from page 7)

"a little city in a big town." He saw some good gardens on St. Charles Street and enjoyed strolling through the old French Quarter. There he noted the antique shops on Royal Street and appreciated the gardenesque spirit of the owners in hanging baskets of flowering plants from the balconies.

At Natchez he arrived after the garden show had taken place, but found great enjoyment in the gardens of an old plantation and dwelt on the priceless antiques in the planter's mansion.

He reached Charleston, South Carolina, in time for a two day garden show and found that the city had commercialized it to quite an extent, enough so, at least, to make hotel accommodations difficult to obtain. Here he visited the

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Magnolia Gardens a few miles out of the city and first saw the Spanish moss covering the trees. These hanging masses made for a restful and unusual atmosphere.

Richmond, Virginia, seemed to be the favorite city of the trek. Its feeling of southern aristocracy and charm, its many magnolias and rose-colored Judas trees of the country roundabout were striking in the spring. At the same time the dogwoods were in bloom and gave a delightful sense of the season. As a matter of fact, throughout the two months' tour they followed the spring season. It was spring when they reached Florida where they went boating among the cypress trees (*Taxodium*) which send their roots as knees up out of the water for air.

It was spring at Mt. Vernon when they strolled through the garden of the farmer, George Washington, which was crowded. Baltimore was found to have block

after block of two-story brown houses all alike, having three white steps in almost exact duplication.

In Boston they visited the Arnold Arboretum and found the rhododendrons and lilacs in bloom. Passing through the Catskills, the Berkshires and the Green Mountains in all their springtime loveliness, they reached the beautiful city of Ottawa with its many fine gardens. From there one sensed the party had taken a hydroplane and landed on the great Salt Lake of Utah, and from there had flown and landed on Lake Tahoe. This they considered perhaps the most beautiful spot of the whole trip of six thousand miles.

Mr. Wangenheim spoke in an easy, pleasing manner, and gave his audience the impression of being a deep student of nature, one of those having qualities of quietness of spirit and peace of mind which so often characterizes the true garden lover.—W. A. N.

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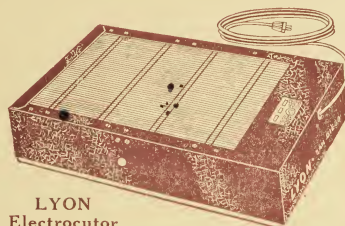
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